



NOW THEN

KATE MORGAN | FESTIVAL OF DEBATE | JON BODEN
A MAGAZINE FOR SHEFFIELD | ISSUE 120 | FREE



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EDITORIAL

Next month is our tenth birthday as a publication. It's likely we'll take this opportunity for a year-long celebration of the whole of Opus, the company which publishes Now Then, but we're still weighing up exactly how best to do this, so let us know if you have ideas.

Our featured artist for March 2018 is local illustrator and all-round optimist, Kate Morgan. Find her work spread across the issue as usual, as well as a chat with her on page 35.

We are really excited to be launching the Festival of Debate 2018 programme this month. Turn to page 10 for the low-down on just some of the 70+ events happening between 18 April and 29 June, exploring politics, culture and society in 2018. In particular, we're chuffed to be bringing Yanis Varoufakis to Sheffield to open the festival.

Elsewhere we've got great pieces about Andro and Eve and suffrage statues, as well as an interview with former Bellowhead band leader, Jon Boden.

As always, get in touch if you have thoughts about the magazine you'd like to share – and, even better, if you want to form said thoughts into a publishable article...

SAM

sam@weareopus.org

CONTACT

Now Then exists to support the many communities of Sheffield, so we welcome local people to get involved in writing and producing the magazine.

If you are a writer, please read our guide for new contributors – nowthenmagazine.com/sheffield/get-involved – and then contact the editor on sam@weareopus.org.

If you are a poet or prose writer, contact joe@weareopus.org.

If you are a local trader interested in advertising in Now Then, contact jimmy@weareopus.org.

CONTRIBUTORS

EDITOR. SAM WALBY. **DESIGN & LAYOUT.** TOAD. **ADVERTISING.** JAMES LOCK. JIMMY THWAITE. **ADMIN & FINANCE.** ELEANOR HOLMSHAW. FELICITY JACKSON. **COPY.** SAM WALBY. FELICITY JACKSON. IAN PENNINGTON. **DISTRIBUTION.** OPUS DISTRIBUTION. **WRITERS.** ALT-SHEFF. KATHERINE WARMAN. JULIA MOORE. NIGEL K MCENANEY. ROS AYRES. JOE KRISS. HENRY NORMAL. CHRIS BALDWIN. KEITH MARSDEN. SEAN MORLEY. SAM NICORESTI. LIAM CASEY. JORDAN LEE SMITH. TOM JOSEPHIDOU. PETE MARTIN. SAM GREGORY. ALEX BURNS. AKEEN BALOGUN. MICHAEL HOBSON. JORDAN INGRAM. SAMANTHA HOLLAND. TOM BAKER. STEPHEN CHASE. **ART.** KATE MORGAN.

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IMPRESS, 16-18 New Bridge Street,
London. EC4V 6AG
T 020 3325 4288
E complaints@impress.press
W impress.press

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LOCALCHECK

PEDAL POWER

Riding my bike recently, I was thinking how much healthier, happier and safer cycling would be without any cars.

Montgomery Road is a delight. It's quite long, with that gentle rollercoaster feel, so you can build up speed downhill, ready for the next uphill bit. Passing the junction with Kenbourne Road, I could see a chance for a good workout, a slope up to the roundabout, where I could glide down Moncrieffe Road into deepest Tolkienesque Nether Edge.

In other words, I was ready to pull out from between the many parked cars and give it some welly to climb the hill. It would warm me up in the early evening chill. But sure enough, another car appeared. I had to pull in, reduce my speed like a responsible road user, lose the momentum and basically not

are automated cycle crossings which don't detect the arrival of cyclists. Perhaps the Council will detect the arrival of these Ofo bikes. If you've got an opinion, you should email transport@sheffield.gov.uk. I'm sure they'd be glad to hear.

For a less troubling chance to marvel at some clever cycling this month, come along to the Howard Street Dual on Saturday 10 March, 4-7pm. This is a mountain bike dual slalom race over a specially-built course from Sheffield Hallam University entrance and ending behind the Howard Hotel. In total, 64 riders will skillfully career downhill, head-to-head over the course of the evening, as knock-out rounds lead up to an exciting finale. It's free to watch and the second time the event has been staged, part of the Outdoor City Weekender.

If that's too strenuous, at least get on yer bike for this year's

"THERE ARE TOO MANY CARS"

enjoy cycling as I would have in a car-free area. They're all over every single road, like ants swarming over an accident in a fruit market. There are too many cars.

Ofo bikes are now littered over pavements like big yellow banana skins. They're popular and they've clearly brought the delights of cycling to a whole new section of Sheffield's population. I'm sure that car drivers are moaning about dangerous Ofo riding. I've seen some dashcam-fodder stunt riding myself, but people on bikes take the risk on themselves. People driving cars need to remember that cars don't kill people – drivers do.

I wonder if a thousand app-connected yellow perils supplied to Sheffield's streets by a Chinese corporation will put the skids under Sheffield's transport plans. Let's face it, there's some room for criticism – of cycle lanes, if nothing else. Oh yes, and there

Big Ride for Space for Cycling on Saturday 28 April. Assemble at 10:30am at Devonshire Green for a pedal around the city with CycleSheffield and a massive battalion of bikes. It's a smiley treat of a ride, full of friends and families, and definitely safe for kids. Wear something bright red if you can to make the point – we need space for cycling.

Hosted by Alt-Sheff

theoutdoorcity.co.uk/howard-street-dual
cyclesheffield.org.uk | alt-sheff.org

THREE ACRES AND A COW

Thu 22 Mar | 6:30pm | Regather Work | £8/£10

This evening will leave you fired up, angry and knowing far more about British history than you learned in school. If you're already mad about fracking, you'll soon have words to say about everything from the Norman Conquest to enclosures. A radical people's history in words and music.

regather.net/whats-on

PEACE IN THE PARK

Sat 9 Jun | 12-8pm | Ponderosa Park | Please give generously

It's only three months until Sheffield's free community festival, celebrating the power of peace and diversity, so now's the time to help make it happen. PTP is run entirely by Sheffield people who volunteer time, goods and services. To make a donation, organise a fundraising event or to help out on the day, check out their website now. peaceinthepark.org.uk

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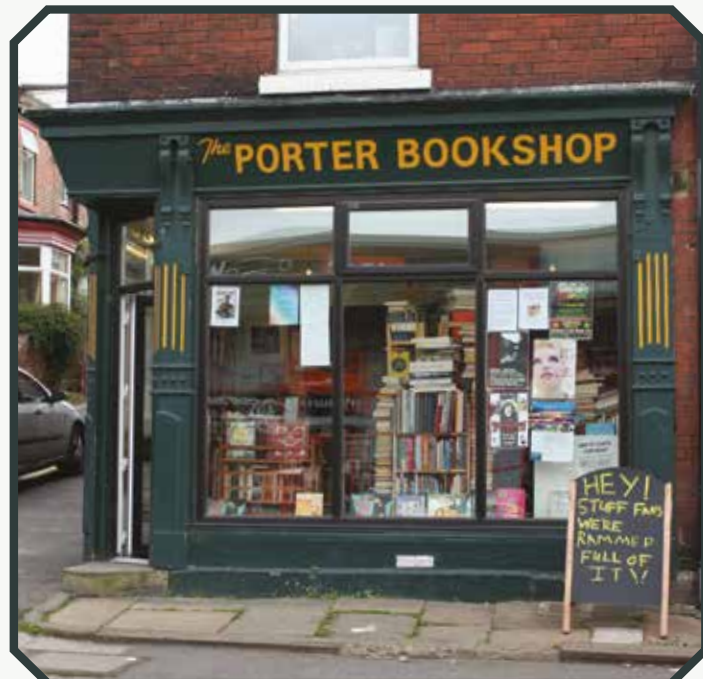
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ANDRO AND EVE

REPRESENTATION MATTERS

My partner and I don't walk around Sheffield after dark. We learned soon after moving here that it just wasn't worth the aggravation. Men would frequently shout 'LESBIAN' at us, give us hostile stares or snigger, making us feel unsafe, singled out and othered. It could ruin what, until that point, would have been a great date, bringing up feelings of rage, impotence and hurt. If you shout back, you're left feeling worse that you let them get to you – that this City of Sanctuary isn't safe for people like you.

Picture the word 'lesbian' and there are probably several schemas at work in your mind, conjuring images or judgments that you've unconsciously picked up. The word lesbian is still one that many women inside and outside the LGBT+ community struggle with. It's the reason why when men shout it at you on the street, it seems like an insult, because you've made it publically known that men as romantic partners are not for you. This transgresses everything our patriarchal society socialises us to believe. I am an able-bodied, white, cisgender lesbian. This brings with it some

Sheffield's Our Mel and Lesbian Asylum Support (LASS).

Our focus on drag king culture comes from a need to step away from the male gaze. The drag king scene in the UK is blossoming, thanks largely to nights like Boi Box Open Mic night and Bar Wotever's Non Binary Cabaret in London. We have a UK drag scene that increasingly plays with and critiques gender and celebrates trans identities. Our aim is to make a space for this wonderful scene to flourish in Yorkshire, to widen access and be part of the network of regular drag nights that help spread the appeal of drag kings outside the UK's capital city.

We welcome all who come to our events, and we proudly centre women and those identifying as transgender. Often women and genderqueer people attend Andro and Eve events on their own, commenting that they feel comfortable enough to be in the space by themselves. Andro and Eve is vital for a city like Sheffield, that prides itself on its 'culture', yet so many of the scenes are overwhelmingly white and male-dominated.

As an unfunded partnership, we still have much we want to

"THE DRAG KING SCENE IN THE UK IS BLOSSOMING"

privileges, but as a gender non-conforming woman, I still get more negative attention than I'd like.

Representation matters. Andro and Eve was created in 2016 to celebrate queer culture and bring people together in Sheffield. We programme excellent films, music and performances that explore queer stories, often focusing on voices that are otherwise marginalised, to reflect and celebrate the diversity that exists within the LGBTQIA community. We enjoy drawing on our skills as artists to transform the venues we pop up in, and we pay our artists industry rates, because this fosters a culture of respect and equality that is at the heart of our work.

There are a whole host of reasons why venues dedicated to the LGBT+ community have slowly been disappearing from cities across the world, including Sheffield. Andro and Eve seeks to address this loss because we are not alone in realising there is something unique about stepping into a room where you are no longer the minority, allowing you to relax and be yourself.

Since our inception, we have programmed and produced ten different events, including Sheffield's first drag king cabaret, **The Kingdom Come**. At our most recent event in January, we celebrated the literary work of queer women of colour in a night of film and poetry, collaborating with Manchester's Rainbow Noir and

achieve, but we're proud this year to have been able to introduce accessibly-priced tickets through fundraising efforts. Our queer community spans generations, genders, races and a wide geographic area. Come and celebrate it with us at our next event.

Katherine Warman

ANDRO & EVE



Romeo De La Cruz. Photo by Ndrika Anyika.

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MARCH LISTINGS

Friday 2 - Steamchicken. Ceilidh-swing veterans Steamchicken return to the concert circuit with a re-invented set, a new hard hitting sound and the fabulous Amy Kakoura on vocals. Folk with a twist, with huge dollop of blues and ska.

Tue 6, 20 - Green City Blues. Dance Class – Green City Blues is a friendly, informal blues dancing night. No experience of dancing and no partner necessary – we run an all-levels class and everyone dances with everyone else. Starts at 7:30pm.

Fri 9 - The Sundowns. An amazing vintage party band with plenty of experience under their belts having played with likes of Ed Sheeran and Alex Winston, as well as playing at high-profile venues around the country. Starts at 7:30pm.

Sat 10 - Mik Artistik's Ego Trip. The three piece from Leeds have a growing national reputation and are proving to be one of the most interesting, unpredictable, and exciting acts on the circuit. Mik's lyrical dexterity and the musical range of the band combine to make people laugh, cry, and throw themselves about. Starts at 8:00pm.

Mon 12 – Sun 18 - Sheffield Beer Week. Throughout these seven days we are showcasing several different styles of beer, all more tasty than the last. Monday we have 5 different Barrel aged beers. A dark and light beer tasting in collaboration with Beer Central on Wednesday and a huge takeover from Cloudwater and Howling Hops breweries on the Saturday. Come down, join in and enjoy some spectacular beer.

Sat 24 - The Mourning After. A night of some of the best garage punk you will ever hear from this local band. Starts at 8:00pm

Sun 25 - Blind Haze, Heavy Sentence. Northern Heavy metal and Hard rock will see out your weekend... Brutally. Starts at 8:00pm.

Plus the folk music singing session every Wednesday and quiz night every Thursday.



FESTIVAL OF DEBATE

THE DEBATE CONTINUES

Opus, the company which publishes Now Then Magazine, is pleased to bring Festival of Debate to Sheffield for its fourth year, from mid April to late June.

In collaboration with over 40 partners large and small, we will host over 70 events exploring politics, culture and society in 2018, from panel discussions, keynote speeches and workshops to film screenings, theatre, music, spoken word, art exhibitions and much more.

For the first time, we have also organised events into five broad strands: Culture, Self & Identity; Democracy & Activism; Fairness & Equality; Futures; and Science & Environment.

We thought we'd take this opportunity to share details of just some of these events. To see the programme in full, we recommend picking up a brochure (most likely available wherever you picked this magazine up) or visiting festivalofdebate.com. Keep up with us on social media too - @FestOfDebate / #FofD on Twitter and FestivalOfDebate on Facebook. Further updates in our April and May issues.

Sam, Now Then editor-in-chief



See the full Festival of Debate 2018 programme at festivalofdebate.com.

"Dear agent of change & treasured component of the cosmos,

Welcome to Festival Of Debate 2018.

It's been 12 months since the last Festival Of Debate and we've grown some, which should tell you something about the current state of the world. Our chance for a better world comes from facing issues head on, learning new points of view, making the effort to listen and being empathetic with one another. We believe this is everyone's responsibility

and hope that this year's programme goes some way to furthering that ideal.

We ask you to remember that no problem can be solved in isolation, and that talking and learning about the issues we collectively face is the first step towards imagining and delivering solutions. When attending events, please be mindful of others, but most of all, carry hope in your fists, because change is coming and you are its agent."

Festival of Debate team

CHANGING LIVES: 200 YEARS OF PEOPLE AND PROTEST IN SHEFFIELD

Until Sun 1 July | Weston Park Museum | Free
In association with Museums Sheffield

In 1918 the women's suffrage movement successfully led to the passing of The Representation of the People Act, the first step in a major electoral reform that would extend voting rights to 8.5 million women across the UK. To mark the anniversary of this landmark development in British democracy, Changing Lives celebrates how the people of Sheffield have stood up for what they believe in over the past 200 years

YANIS VAROUFAKIS

Wed 18 April | 7-9pm | Pennine Lecture Theatre | £12/£10
In association with DiEM25

Yanis Varoufakis - former Greek Minister of Finance and Member of the Hellenic Parliament, co-founder of the European movement for democratisation, DiEM25, and author of political autobiography, **Adults in the Room** - talks about why it matters for democrats in Britain and Europe as a whole that we get Brexit right, and why together we need to revive internationalism, the real alternative to the globalisation process which is robbing all of us of our futures.

This event is followed by a meeting of DiEM25 activists which welcomes all on Saturday 21 April, 2-5pm, Workstation Creative Lounge.

MATT ABBOTT: TWO LITTLE DUCKS

Fri 20 April | 7:30-10pm | Theatre Deli | £10

Exploring the reasons behind the working-class Leave vote, whilst exposing the harsh realities of the Calais Jungle refugee camp, this is a vital and visceral spoken word show for the masses. Using poetic flair and observational storytelling, it's an engaging and accessible production from one of the UK's rising stars.



THE MAYORAL ELECTION: DEVOLUTION OR GOVERNMENT DICTAT?

Tue 24 April | 7-9pm | Quaker Meeting House | Free
In association with Sheffield For Democracy

In May, Sheffield City Region will elect a mayor, and Sheffield For Democracy is hosting a hustings event to introduce the candidates and their views to voters. Come and find out why they are standing and their plans for the city region. Hear their takes on the recent differences between the four local authorities - Sheffield, Rotherham, Barnsley and Doncaster - and how they can be resolved.

ED MILIBAND & GEOFF LLOYD: REASONS TO BE CHEERFUL

Fri 27 April | 7pm | City Hall Ballroom | £12/£8

Former Labour Leader Ed Miliband and radio presenter Geoff Lloyd bring their hit podcast, **Reasons To Be Cheerful**, to Sheffield City Hall for a special live episode. Expect optimism, ideas, special guests, stories of Ed's failed interactions with inanimate objects, and Geoff's interactions with animate ones.

OUR MEL PRESENTS: CELEBRATING WOMEN OF COLOUR

Sun 29 April | 4-7pm | Showroom Workstation Creative Lounge | Pay As You Feel

In association with Our Mel

Our Mel in collaboration with Nadia Jama (BAME Officer Central CLP) presents Celebrating Women of Colour. This event is an opportunity to celebrate women of colour within the community, hearing about their personal journeys, challenges and achievements. It will include a short film screening, stalls, nibbles and drinks.



"Dear friends in Sheffield and its environs,

Greetings. Many of you, like many of your fellow Europeans in other countries, know that you are not in control of your country, and not well represented by those in the Westminster parliament, let alone the powers that be in the European Union.

We need to talk about what it means and what it will take for us to get our countries back, and why we should extend our embrace to our fellow progressives throughout Europe who feel the same way. Beyond this, we need to keep an eye on the real alternative to a globalisation process which is falling apart, spawning parochialism, nativism and xenophobia in its wake.

Join me on 18 April so that, instead of fighting yesterday's war, defensively, we can work out what in the world comes next, together."

Yanis Varoufakis

Tickets for Festival of Debate events are available through several outlets, including Tickets For Good and SIV Tickets. To buy tickets for paid events, or to sign up to attend free events, visit festivalofdebate.com.

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SILENT VOICES

UNTYING THE HANDS

You have the vote – now have the statue.

It may be a harsh rush to judgment, but it is over 100 years since Emily Davidson took one for the team and gave a horse a headache. Morpeth, her home town, is only now planning a statue to mark this pivotal moment in the history of suffrage.

Our relationship with public spaces has a fine tradition of philosophy and public debate, occupying the thoughts of diverse bedfellows. Jürgen Habermas' idea of the public sphere views the provision, use and restricted access to public spaces as a marker of the state's contract with the individual. All town planners are implicit fiscal futurists, balancing paradoxical value for money, contemporary use and future municipal needs. Whether you side with Habermas or urbanist, academic and government adviser Peter Hall, what we install in our often-cluttered open spaces reflects how, and even if, community cultural engagement is valued.

There is no fixed regulation with regard to public memorials

the long road to find equal respect and status. In the immediate post-war period, the often low-lying, sometimes outright resentment directed towards women who opted to remain in their wartime jobs during the 1940s and 50s may be one explanation. Winning the vote in 1918 was one battle, but the battle for the unconditional acceptance of women in all areas of civil life was nascent.

An earlier illustration of this low-grade manipulation of sentiment is that of executed WW1 nurse Edith Cavell, opposite the National Portrait Gallery entrance at Trafalgar Square. Shot by a German firing squad for assisting allied soldiers to escape from occupied Belgium, her granite memorial appeared promptly in 1920. Some may say a cynical move – not to celebrate bravery, but to continue post-war, anti-German propaganda.

In 1914, four years before women gained the partial right to vote, a male National Portrait Gallery curator suggested that female visitors be handcuffed. There was some method for this madness. Suffragette Anne Hunt had recently slashed a portrait of

“ALL TOWN PLANNERS ARE IMPLICIT FISCAL FUTURISTS”

and they tend not to appear until legacy, fundraising or, as in the case of Margaret Thatcher, emotions are allowed to settle, a notional 10-year rule. Nelson Mandela is a notable exception, his Parliament Square statue appearing six years before he died. Plans for a statue of Thatcher in the same location were recently declined in favour of feminist and union leader, Millicent Fawcett. Yet again, we laud the fact that Millie won – but why the wait?

Sheffield's stunning Women of Steel bronze statue, located outside City Hall since 2016, is not overly celebrated. I couldn't find a postcard or any other reference to it on my last local search. Similarly, the moving and visually-impacting memorial to WW2 occupations undertaken by women (Whitehall, close to the Cenotaph) is not high-profile in visitor information. By contrast, the Rosa Parks statue in Minnesota, jubilating emancipation, human rights and dignity, was commissioned and installed within a year of her death in 2005 – and you can buy postcards.

Heading north to Quebec, the row of bronzes which commemorate significant women in the struggle for rights adorn the entrance to Parliament Building. These were installed rapidly, compared with the UK's piecemeal, clumsy and seemingly reticent approach. Social confusion and ambiguity, rather than pride. In our public statute example, female effort and sacrifice has taken

founder Thomas Carlyle. The practice was never implemented, but the metaphor lives on.

Julia Moore



Women of Steel statue by Martin Jennings,
Sheffield City Hall

SPACEX

ROAD TO THE PLANETS

Feeling a bit 'universal' recently? It's possible you're one of the many millions of people who watched tech giant Elon Musk send his cherry red Tesla Roadster into the blackness of space, for what may seem like no reason at all.

But there was reason. This was the maiden flight of what is now the world's most powerful operational rocket, the Falcon Heavy, carved and molded from its predecessor, the Falcon 9, but essentially a new design. 'Strap three of those together. How hard could it be?' I imagine the billionaire Musk strolling in, calling to a lone, panicked engineer. Well, after years of delays, it turned out to be very hard indeed.

It's a technical marvel and one to be celebrated: the first reusable heavy lift rocket a success on its first time out of the gate. And my goodness. The rocket boosters land themselves in beautiful synchronicity. Not only did I never believe that I would see that, but I never realised how it would make me feel, a wonderful combination of absurd disbelief and hope. Deep space will now be accessible to so many more potentially world-changing things because this rocket exists and the unimaginable benefits of that will only be felt right here on Planet Earth.

Whether you agree with it, the image of the Tesla, holding a dummy passenger named Starman and blasting through space to the tune of David Bowie's 'Space Oddity', will likely become iconic. A test flight must recreate the future purpose of whatever craft is being tested. Usually, a concrete block would sit atop a rocket on its first flight.

But we can't relate to a concrete block. As a people, we get a car. The world has latched on to this in a big way, with one journalist comparing it to the burning of money in front of the poor – presumably demanding all those with similar bank balances solve Earth's ground-based socio-economic problems before daring to set foot off it. But in the end, the car means nothing.

Its technical purpose was nothing but ballast. Because it was a vacuum of purpose, we have filled it with our own interpretations and assigned meaning, both positive and negative.

Musk's act of placing his car and playing his favourite song in deep space for the next million years is absolutely his choice. "It's absurd to see [...] It's kind of silly and fun, but I think that silly and fun things are important," Musk commented at the post-flight press conference. This is so often forgotten in serious endeavours. The successful test was a lovely, brief respite from world affairs. Yes, many can cry PR stunt or mid-life crisis, as a billionaire sends his \$100,000 sports car to space on top of a fiery phallus, but what I see, and what everyone on some level can relate to, is a nerd. Musk is a nerd, passionate about getting our species to move beyond our cosmological cradle and take more and more steps to explore our galactic neighbourhood. We're all nerds about something.

The beautiful image of Starman floating in front of our planet is absurd. But as anyone with a fine art degree will tell you, we need something absurd and difficult to challenge us and make us think about difficult concepts. We're not thinking about the car. We are reluctantly looking at ourselves and seeing our place in space. We know that we must take care of our planet. Of the millions who have seen this, some, but sadly not all, will see that Earth is our shared and quite spacious sports car. We're all tearing through the void together, so why not turn up the David Bowie and enjoy it while we can?

Nigel K McEnaney

@NigelMcEnaney



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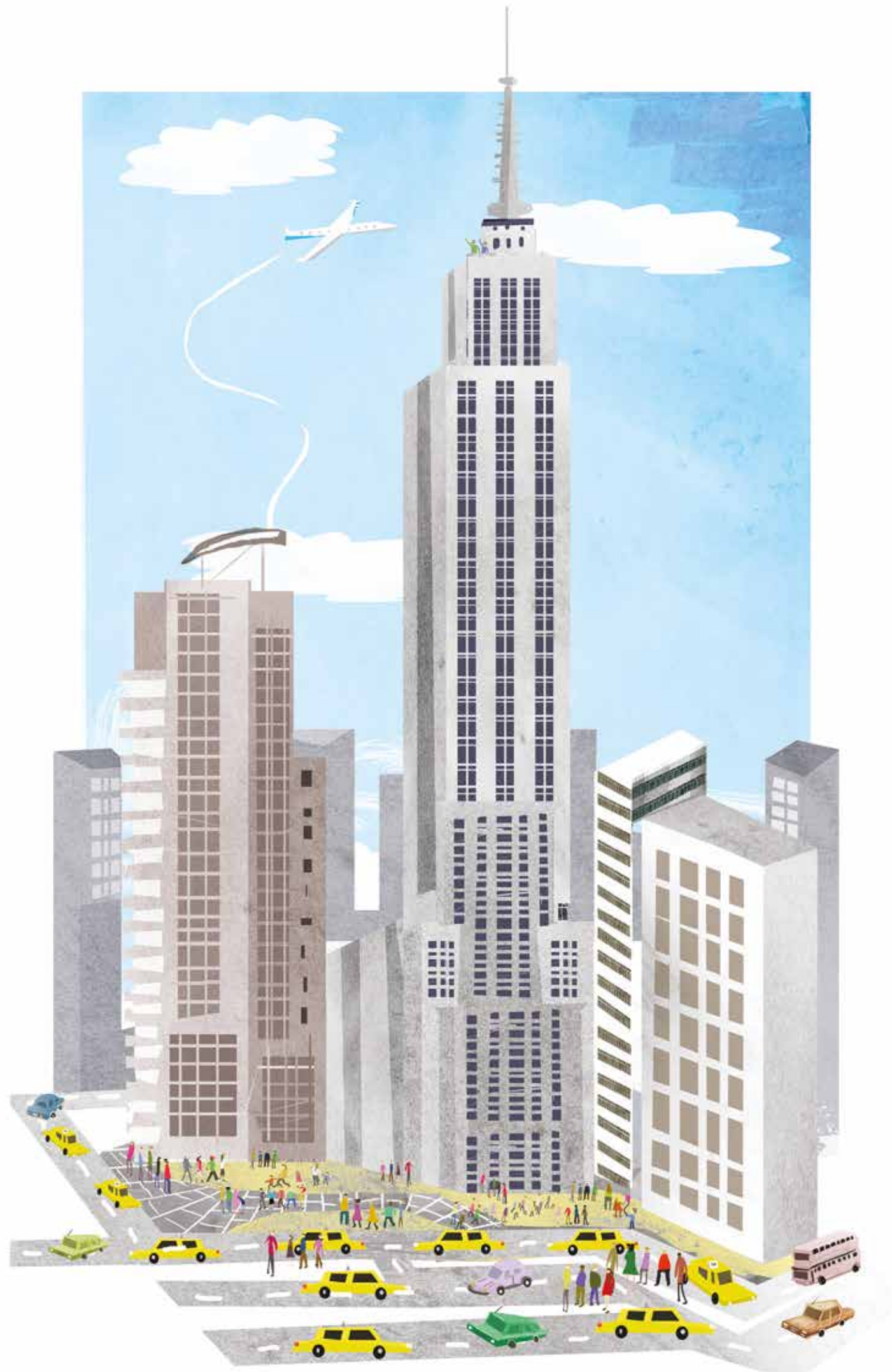
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FOOD

FINDING THE PERFECT MATCH

Sheffield has a deeply embedded beer history that goes back hundreds of years and today the city has become a destination due to the variety and quality of ale it produces.

But what food goes best with what ale? We spoke to Lucienne Hallam and Nick Davy from Walkley Beer Co, and Laura Rangeley from Abbeydale Brewery to explore the exciting adventures you can have matching beer and food.

What are your top tips to get started with beer and food matching?

[Laura, Abbeydale Brewery] There are three main ways to go when pairing beer with food – complement, cut through, or contrast. Of these, complementing flavours is the most straightforward. A raspberry beer will generally be delicious with a sweet, fruity dessert, for example. ‘Cut through’

some barrel-aged beers around at the moment, which take on a similar mouth-feel to wines.

Cooking with beer - what tried and tested suggestions do you have?

[Laura] I’m known at Abbeydale as being the baker of the team, so I’m always ready to bake our brews into a cake. Black Mass brownies always go down a treat. We have a new series due out soon which will be cake and fruit-inspired. Look out for Indulgence.

[Lucienne & Nick] Try making beer-battered tofu tacos with a fragrant hopped pale or even lager-battered avocado to top a Greek mezze salad. We recently tried beer-fried romaine lettuce in a black IPA. Pacific sours make a beautiful ingredient for vinaigrette. Dry-hopped pales or saisons make beautiful risottos if mixed with the stock.

Top places you’ve been for beer and food pairing?

“EXPERIMENTATION IS KEY”

pairings work well when you have a heavy dish, so a sour beer or a clean IPA can be delicious with deep-fried food, as they refresh the palate in between bites. ‘Contrasting’ is a little riskier, but can be amazing when it pays off.

[Lucienne & Nick, Walkley Beer Co] We would suggest experimentation is key. Most good bottle shops will be able to point you in the right direction if you have a dish in mind. Anything where you might usually reach for red wine can be replaced with a red ale or stouts and porters, and some things with white wine suit a weiss beer, Pilsner or pale ale.

What would you suggest to anyone who thinks they don’t like beer?

[Laura] Most bars are happy to offer tasters and those that have a reputation for offering good beer generally have knowledgeable staff on hand, who will listen to your tastes and recommend something that may suit.

[Lucienne & Nick] Fruit beers are a well-known access point into the wonders of beer, along with more delicate pale ales. Wine lovers could be converted by a saison or even

[Laura] The Beer Engine does some excellent events featuring special menus. In Sheffield Beer Week last year, the chefs created three different pairing menus to go with a range of beers from Fierce, Fourpure and To Øl breweries, which were truly innovative and delicious. Sheffield Beer Week is coming up again from 12-19 March, so keep an eye on their website. The Devonshire Cat also run monthly beer and cheese pairings featuring a different brewery each time.

[Lucienne & Nick] Being keen cooks, we’ve not sampled pairing nights ourselves, but as we’re in the beer capital of the world, they’re not too difficult to find in the city. Look out for Sentinel and Urban Pantry in Crookes, for a start.

Ros Ayres

nibblypig.co.uk

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STOUT BRINED PORK BELLY

Recipe from Laura, Abbeydale Brewery

Serves 4-6

For the pork, marinade and sauce:

1.2kg belly pork
330ml can Abbeydale Brewery ‘You Scratch My Back’ smoked stout
5 cloves garlic, peeled and chopped
2 tbsp dark sugar
1 tbsp smoked paprika
1 tbsp fennel seeds
2 tbsp balsamic vinegar
Black pepper

For the gremolata:

A handful of fresh parsley and fresh coriander
1 clove garlic
½ green chilli
1 tbsp capers
3 cornichons
Juice of 1 lime
A splash of white vinegar
Pinch of salt

Combine the marinade ingredients together, then score the belly pork skin with a sharp knife. Place the meat in a dish with the marinade, ensuring the meat is covered, and refrigerate for between 3 and 24 hours.

Preheat the oven to 220°C. Remove the meat from the brine and place on the rack of a roasting tray with the brining liquor in the bottom. Roast for 15 minutes before lowering the temperature to 180°C for another one and a quarter hours, covering with foil for the final 30 minutes. Remove from the oven and set aside to rest whilst you prepare the sauces.

Pour the brining liquor from the roasting tray into a small pan and heat gently for around 20 minutes, until it’s reduced by a third. For the gremolata, simply blitz all the ingredients together.

Cut the pork into 6 squares and serve with a healthy smattering of both sauces, leafy greens for earthiness and roasted vine cherry tomatoes. You could also serve with a dollop of creamy mash for a heartier meal. Enjoy with another can of You Scratch My Back, or try a Heathen American Pale Ale for a refreshing accompaniment.

Photo by Laura Rangeley



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WORDLIFE

HOSTED BY JOE KRISS

It's not often you have a BAFTA-winning writer appear at one of your events, but we're lucky enough to have Henry Normal, Steve Coogan's business partner, executive producer and writer, headlining this month's Wordlife down at DINA.

We've got two poems from the man himself this month, alongside another from Chris Baldwin. We're incredibly proud of our literature strand at Festival of Debate this year, featuring the likes of Hollie McNish, Salena Godden, Alabaster Deplume, Zena Edwards, Matt Abbott and more. Check out the full listings online or in a brochure at a cafe or bar near you...

Joe Kriss
joe@weareopus.org

THE WRITING SQUAD

The Writing Squad is a group of motivated writers aged 16-21, who live, work or study in the North of England. They exist to help you develop your writing. It's free to join and they work around your life, so you can study, work or travel at the same time. They cover all genres, from poetry to script, prose to live art. For details on how to apply, visit joinsq.com. Closing date: midnight, Saturday 31 March.

WORDLIFE FT. HENRY NORMAL, VICKY FOSTER & OPEN MIC Thu 22 Mar | 7-10:30pm | DINA | £6/£4

Henry Normal is a writer, poet, TV and film producer. In the 80s he lived in Chesterfield, where he co-owned Planet X Records and toured with Pulp, Dig Vis Drill and other Sheffield bands. In 1999, Henry founded Baby Cow Productions with Steve Coogan. He co-wrote the multi-award winning **Mrs Merton Show**, the first series of **The Royle Family**, **Paul and Pauline Calf's Video Diaries**, **Coogan's Run**, all of Steve's live tours, and **The Parole Officer**. Since retiring in 2016, Henry has written and performed two BBC Radio 4 shows, combining comedy, poetry and stories about bringing up his autistic son. In June 2017, he was honoured with a special BAFTA for services to television.

Vicky Foster is co-founder of the monthly spoken word event Women of Words in Hull. Her first collection, **Changing Tides**, was published by King's England Press last year. Vicky has performed numerous times on BBC Radio Humberside and on BBC Radio 3's **The Verb**.



If you have a piece of creative writing you want to submit to us, please email joe@weareopus.org

Things To Do List

1. Write a things to do list (tick)
2. Give each item a number (tick)
3. Tick off things as they are done (tick)
4. Write stuff down you've already done so you can enjoy ticking it off (tick)
5. Present as a poem (tick)
6. Lose interes

Henry Normal



Henry Normal

One Autumn Noon

The aftershave balm evaporates from my face
scenting the air

I become conscious of little patches of burning skin
on my exposed arms

I have a window
between responsibilities

There is nothing I can do now
even if I wanted to

No efficiency to be gained

I can't get ahead of myself

or catch up
on anything postponed

Out of vision I hear
the wind annoying a door

Even with sunglasses the light is too bright
to stare directly at the centre of the solar system

There is not a single cloud
as my eye nears the sun

only a gradation of blue to white
like a really difficult jigsaw

Dear poem

this moment is ours.

Henry Normal

After last night's storm

After last night's storm
we walk early to the beach
the wind still brutal,
the memory of sharp, iced rain
still charging the lively air.

But all has changed.

Tossed by fermenting Spring tides
the boulders we have counted on
these past years
now lie in cluttered, clumsy counterpoint,
and in the raking undertow
reckless pebbles chuckle
in new gullies.

The sand has all but gone.

Terns wheeling over our heads
haunt the air above the jilted beach,
stricken wary of the place beneath.

Under sullen clouds we walk
an hour around the cove
along low water line
where the scuttling ends of waves
cross fade and scull over our boots.

Here inconstancy is its own familiar.

But the shackles of the past
grow heavy
and, last night, damage was done.
And though your lips smile
your gaze slips always to the headland
and some other desperate horizon.

Chris Baldwin

Arc of a Journey (an extract from)

Half a day away....

The field boundary fences mark out a patchwork green quilt,
Stitched by hillside farms; taming the wilderness,
Imposing temporary control of the land.
Rough road tracks embrace the easiest contours,
Like untied laces, escaping round toed shoes.

Small river towns take hold, and cling on,
Striving, yet slumbering into this once new millennium.
Held together by religion and family,
Nurturing dreams; but knowing one's place.
Tiny victories!
Dots on the route map, yet lost on the atlas page,
Lost between coasts; lost in time, lost?

An abandoned bottle-green pickup truck stares vacantly
at the tired baseball diamond,
From three bald tires and a cinder block.
Soft summer rain,
Falling in broken parallels.
Drips off the hood, splashing circles in the puddles.
Gasoline rainbows!

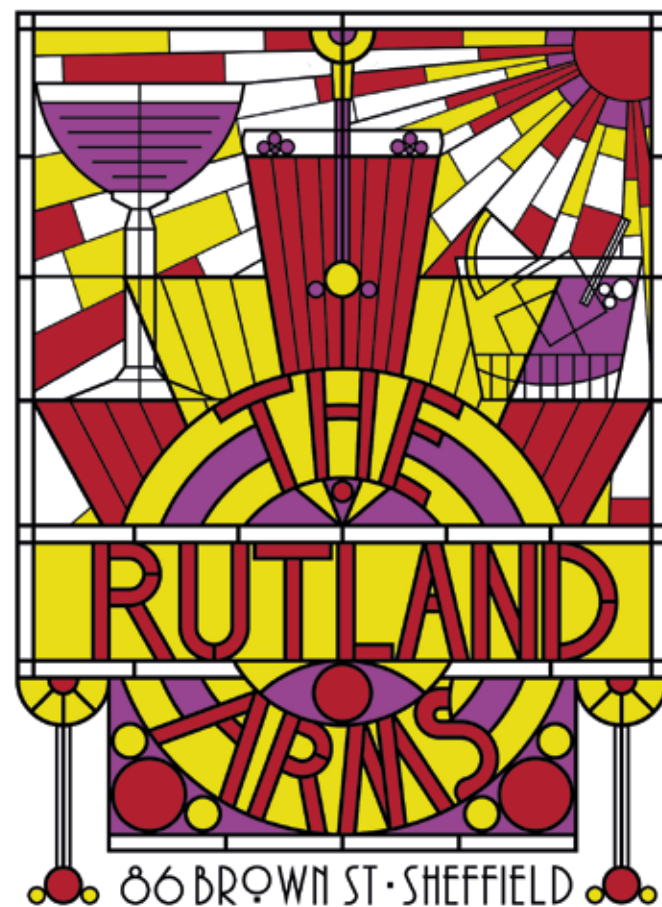
A white clapboard church's locus of influence;
Childhood sweethearts, nervously offering wedding vows.
Draping flag, faded and frayed, here more red than blue,
Saluting both, the bible and the gun.

Old white man, tobacco stained fingers,
Sitting by the white, paint-peeled screen door.
Shaded from the midday heat and accompanied by
the random, rhythmic clicking of unseen cicadas.

Delivery boy; bike wheels hum,
The smack of the local paper on the front porch deck.
News unfolds,
Messages heeded, messages lost. Same mistakes?
History or ink on paper?

Dusty crossroads promise far horizons.
October's scarecrow and a faded route sign,
Both bow and lean, as if about to dance.
Ambition's roads lead to 'ANYWHERE BUT HERE'.

Keith Marsden



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PRIVILEGE

In November 2017, I took it upon myself to launch a social experiment to prove to the world - more specifically, Twitter user @unwanted_thot1992 - that it was not only possible, but easy, for an average British man (wife, dog, benign but appealing outer layer of Caucasian skin) to live without 'white privilege'. All it required was for me to live the rest of my life in a small wooden box underneath the Peak District. Let's see me benefit from structural and systemic inequalities down there.

Should you wish to follow in my footsteps, all that's required is a reasonably spacious, custom-built plywood container, basic plumbing facilities and sufficient canned foods to last the next 20 to 40 years. I would invest a few thousand on this if possible, which isn't too expensive if you have savings.

I'm glad to say I almost completely succeeded in my experiment and would have continued my success had my wife, colleagues and friends not grown concerned when, on Monday, the spaces normally filled by my slouching form were curiously vacant. There was a great flurry of questions at work and a Whatsapp group was created. My cousin, who is ex-police force, was contacted and he managed to prioritise a missing person's alert, which in turn led to a city-wide campaign.

CCTV near Hathersage picked me up leaving my vehicle to explain to a cow how racism can actually work both ways, because I can't sing along to all the words in some NWA songs.

A mass search was called across Derbyshire. Poster campaigns emphasising my job, my family, and my weekend charity runs were plastered across lampposts and slotted into the cracks in dry stone walls. An army of volunteers combed the fields. They found nothing until, in early December, someone overheard the muted sounds of me

laughing at YouTube videos on my phone, muffled by 20 inches of soil. They dug through the ceiling of my now-rancid subterranean shack and hauled me out.

My experiment came to the end prematurely, but if nothing else I proved that it is possible to live without privilege if one is brave enough.

I TIRE OF MY SPINE

Since a very young age, I have known I do not need a spine.

In school I was indoctrinated into believing the complex stack of vertebrae in my back constituted the central neural highway of my body and was my primary means of mobility, but this is a reductive view. Western Traditional Medicine (WTM) tells us the spine should not be broken or removed. When my WTM-centric doctor tells me not to break apart my vertebrae like Lego and wiggle them out through a small opening I have made in my coccyx, what they are really telling me is to conform to society's standards. As a man, I find that troubling.

Phrases like 'being spineless', 'stiff upper spine' and 'having a working back' are deeply ingrained in the way we talk to men. Unlearning this syntactic bias will require flexibility, something I have in abundance since removing my entire vertebral column. Now, when my girlfriend tells me I need to grow a backbone, I simply flop my chest cavity in what I imagine to be her general direction and tell her I am physically incapable of doing anything, let alone regrowing unnecessary bone structures or helping with the washing up.

In this way, I have finally liberated myself from the power women had over me. I wouldn't go back for the world.

SEAN MORLEY (@SEANMORL) & SAM NICORESTI (@SAMNICORESTI)



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KATE MORGAN

THE OPTIMIST'S ILLUSTRATOR

In a today's climate of political turmoil and unrest, it's refreshing to come across an artist like Kate Morgan.

Kate's images are reminiscent of children's book illustrations, glowing with a kind of innocence and a distinct warmth. But that's not to say that her work is mere escapism. Rather she's a champion of optimism, reminding us of life's less rough edges and letting us know that it's not all doom and gloom, as some sources would suggest.

Some of your work explores Yorkshire as a whole, but you also have a series which focuses on Sheffield specifically. What is it about local geography and architecture that inspires you?

I'm from Sheffield and have lived here for most my life. My dad, his family and lots of my friends are from here too, so there's a lot of personal and shared memories linked to the city.

A few years ago, I found that the more time I spent in the centre, the more I was identifying with well-known places, like the

have a set idea of what they're after or need more help generating content. Either way, it ends up being a fun email conversation around their interests, and because you can have anything happen in an illustration, it can get really creative. The last one had a llama peering out over a garden wall in Australia.

Your work strikes me as very heartfelt and genuinely cheerful. Do you think these are feelings which are lacking from most contemporary art?

I'm not sure. I know that I had trouble accepting my style for a while, because I thought that my work should be more contemporary or fashionable. But then I think that I started to look around at other illustrators and artists that I loved, and they did have a positive feel to their work, which helped me to accept my own. Perhaps it's knowing where to look and not feel embarrassed, or care so much about what you think you should like.

What's next for you?

This year I'm giving my Etsy shop the attention it deserves,

"I LIKE TO IMAGINE BEING IN THE PICTURE AND I'M KEEN FOR OTHERS TO FEEL THE SAME"

Peace Gardens and Forgemasters, and thinking, 'Oh yeah, I can imagine that memory or story here', and then I wanted to see how well I could illustrate the scene.

You combine these real life locations with a style that's much more imaginative than naturalistic. Is this mixing of the creative and the commonplace something you enjoy playing with?

Definitely. I like to imagine being in the picture and I'm keen for others to feel the same. I think having the commonplace there as a recognisable feature and then having the creativity within the characters and scenery means that the piece becomes a scene that you can imagine being in. When I sell my art at local events, I find that people pick up my illustrations and show whoever they are with, identifying themselves or each other, and then spot some other details which they hadn't expected to see, which makes me happy.

Is creating bespoke work for individual customers an experience you find particularly enriching?

It's becoming one of my favourite things. I find it satisfying to be able to incorporate lots of details from someone's life into a picture and enjoy the challenge of compositionally making it work. The best part is the planning stage. I find that people either

pushing my cards and A5 prints more. I'm also going to be brave and enter the Association of Illustrators' World Illustration Awards. I joined the AOI as a member a couple of years ago and think they are a great organisation.

I'm about to exhibit a selection of my framed work at Hagglers Corner and I'm continuing to run workshops through charities called Life With Art and Henpower. I'm sure I will be doing some more stalls and art markets later this year too, especially in the run-up to Christmas.

Liam Casey

illustratorkate.co.uk | [etsy.com/uk/shop/IllustratorKate](https://www.etsy.com/uk/shop/IllustratorKate)
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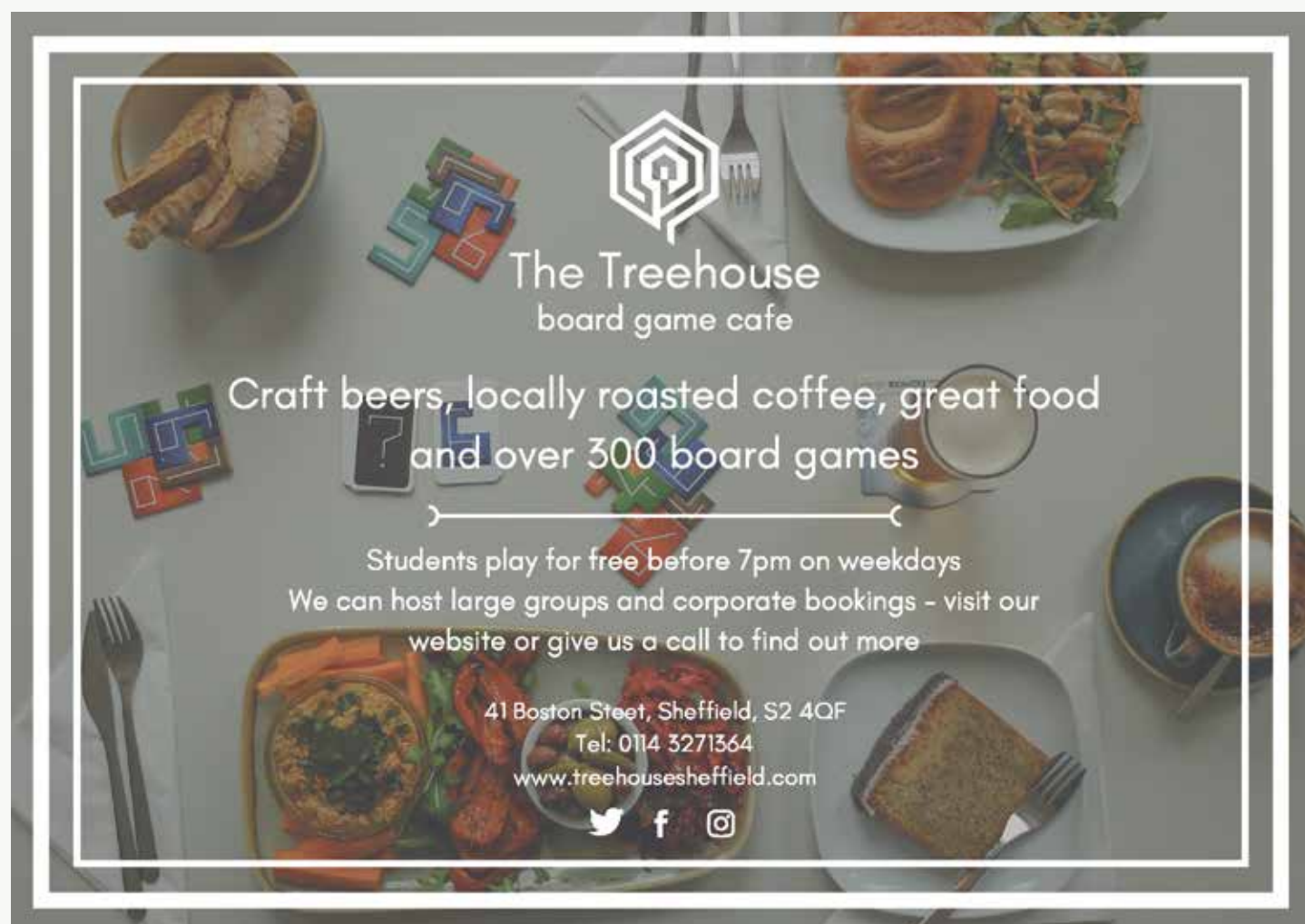
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SHEFFIELD

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Therapists Marilla, Anna and Eva



Business owner Eva and assistant Sandra

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Consultations are free and can be booked through Therapy Room Sheffield's website. Now Then readers can also take advantage of £10 off their first treatment until 30th April. Or if you are simply curious, come and have a tea and chat at an Open Weekend event taking place Saturday, April 14 and Sunday, April 15



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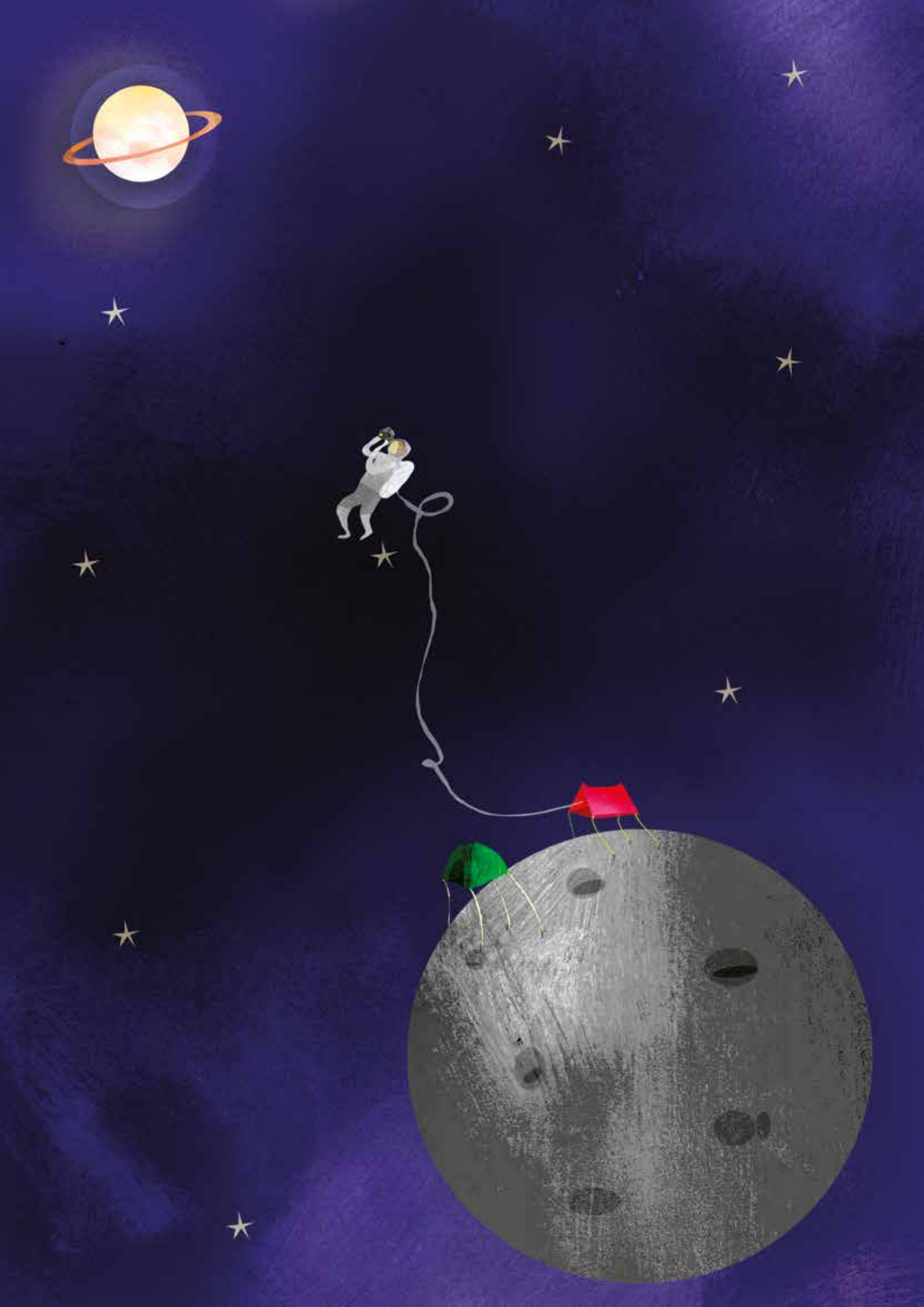
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SOUND

MARK E SMITH: AN OBITUARY

“Life should be full of strangeness.”

The brawl that broke out at The Fall frontman Mark E. Smith's wake is in many ways a more fitting epitaph to his chaotic life than any obituary. With bottles thrown across the Woodthorpe Hotel, one of Smith's favourite watering holes, several of the band's many, many ex-members were quick to assert that the man himself would have accepted nothing less.

Yet MES was no phony Mancunian gobshite. While Oasis' rise to fame is inseparable from the cartoon swagger of lads' lads Liam and Noel to the point of self-parody, Smith's eccentricities seemed born of a more genuine character. Meeting him, one never felt the spectator to any sort of rock star act. Seeing him lurch through Prestwich on his way to the pub, one would have had to admit that lyrics like, “I've no time to sit comfortable down / But I still need armchairs round my home / To put carrier bags on,” (“Carry Bag Man”) probably came from a very personal place.

Interviews could be unpredictable, with Smith often putting more energy into sinking pints of bitter than giving intelligible answers. Working with him creatively was often just as challenging. Difficult indeed, but above all an uncompromising and committed visionary.

Born in working-class Salford in 1957, Mark Edward Smith formed post-punk band The Fall in 1976 in Prestwich, north Manchester. Musical influences included Can and The Velvet Underground, as well as left-wing political thought and literary figures, including William Burroughs, Thomas Hardy and H.P. Lovecraft, resulting in sometimes bizarre magical realism in lyrical content that is as distinct and northern as the kitchen-sink dramatics of Jarvis Cocker or Morrissey's scholarly self-pity. The

unyielding Smith enforced an infamous hire 'em & fire 'em policy on The Fall, resulting in over 60 ex-members, yet while tales of excess and outright madness are in abundance, very few associates speak negatively of their time under Smith's dictatorship.

Mark E. Smith died at home on 24 January 2018 at the age of 60, the result of a long illness exacerbated by a lifetime of alcohol and drug excesses. Dedicated to the end, Smith continued to write, record and tour without complaint, wheelchair-bound and despite complications from various medications.

As sole executor of The Fall's vision, Smith remained the only constant member. Commercial successes seemed largely coincidental and the band always retained an instantly recognisable sound outside of musical fads and fashion trends, perhaps best summarised by illustrious Fall fiend John Peel with the oft-cited oxymoron, “They are always different, they are always the same.”

Flirtations with scratchy post-punk (1980's ‘Fiery Jack’), complex, satirical avant-garde (1982's **Hex Enduction Hour**), industrial noise, pop melodies (1988's **The Frenz Experiment**) and dance music (1992's **Code: Selfish**) mean The Fall have always avoided simple categorisation. Yet signature pulsating basslines and cyclical yet chaotic song structures, adorned with Smith's perfectly tuneless bark, have remained constant fixtures throughout an incredible 31 studio album releases.

If one can find love in the band's perfectly apt mantra, “Repetition in the music and we're never gonna lose it,” there is a wonderful and frightening world of varied music to be discovered.

Jordan Lee Smith

SOUNDWAVES

Sheffield trio **Drenge** have announced their first live date for a year. The group will headline Deer Shed Festival 9 near Ripon, North Yorkshire, alongside Goldfrapp, Nadine Shah, Gaz Coombes, The Orielles, Public Service Broadcasting and Now Then interviewees Field Music. The festival takes place 20-22 July.

Four-piece **Nachthexen** have announced that they're calling it a day. In a social media post, the Sheffield punk band associated with the city's DIY scene said they'd “got to do more than they'd ever dreamt of”. Their final performance will be for the Sour Times night on 30 March at Wharf Chambers in Leeds.

Tramlines have announced their first wave of artists for the 2018 festival, which is moving to Hillsborough Park for their tenth anniversary. Noel Gallagher, The Stereophonics and Craig David are the all-male headliners, joined by De La Soul, Stefflon Don, Mabel, Jake Bugg, Blossoms and The Sherlocks.

Classical music is flourishing in our city, according to a report released by The University of Sheffield. The study found that the “huge, but largely invisible scene” consisted of 423 events attended by 146,250 people last year – but that the city was in need of a large new venue for classical performances.

LIVE REVIEWS

BRITISH SEA POWER

9 February
The Leadmill

The gig experience has undoubtedly changed in recent years. It's become increasingly uncommon for crowds to experience live music in more traditional methods. Today, punters often favour the 'film now, enjoy later' approach, diluting the intimacy that makes live music so compelling.

Formed nearly two decades ago, British Sea Power have never been entirely commercially successful. However, the numbers filling The Leadmill and the absence of said mobile phones highlights how highly regarded they are to the cult following they've gained along the way.

With six members in the Brighton band, the stage is appropriately cluttered, instruments sitting under a canopy of plastic foliage like a scene from **The Mighty Boosh**. The band appear from the bushes, raising drinks to an audience vocal in their excitement.

Their infectious pop compositions are sustained by lyrics that display an attractive ambiguity. This is not to say they're needlessly obscure. Adventurous word choices further demonstrate the band's mutability and underlying euphoric indie rock sensibility. 'Bad Bohemian', from their latest album, holds a depressing optimism. Whirling 80s synths that have no doubt inspired comparison to Joy Division have a stimulating effect on the audience, with hands rising to the air as lyrics are sung in unison.

A change in dynamic arrives when lead singer Yan and bassist brother Hamilton switch vocal duties on a couple of songs. Hamilton's vocals are decidedly more contemporary than Yan's aerated and melancholic delivery, while Martin Noble on lead guitar accentuates the memorable melodies found throughout their extensive discography.

With the night's end in sight, two mascot bears take to the floor and the room is elevated by this novelty arrival. Smiles widen and friends embrace as they're played out with instrumental 'The Great Skua', a song that yearns for Attenborough-style narration in a TV series finale.

Tom Josephidou

THE ORIELLES

17 February
Yellow Arch

The main support tonight comes from local 'indie glitter' heroines, The Seamonsters. They're engaging and enchanting and have a very interesting approach to song structure, with songs shifting gears from up-tempo, frothy pop to funereal and back again. New recordings 'L'amour' and 'Like A Gurlll' are a romantic, robotic dreamscape and an unbridled pop confection respectively. Debut single 'Lost (And Found)' closes the set with a delicious sugar rush.

The Orielles are a young trio from Halifax who have received unanimously glowing reviews for their debut album, **Silver Dollar Moment**. The album was only released the day before this sold-out gig, but the fans at the front seem to have fully digested it, with great chunks of lyrics being sung back to the band. I first saw them three years ago and they have retained their youthful freshness while developing their own DIY no-style style. While recording the album, they expanded their musical palette with synths and percussion, but here they pretty much stick to their bass, drums and guitar setup, apart from some liberal use of cowbell.

Obviously this is an album-heavy set and the soon-to-be classics keep coming in all shapes and sizes. Jangly poppers 'Mango' and 'I Only Bought It For The Bottle' precede the waltz-time 'Liminal Spaces', which allows Henry Carlyle Wade to take his guitar on a mystical journey through the 60s.

All three musicians have a relaxed feel on their instruments – nothing flashy, just free-spirited and funky. Last year's single 'Sugar Tastes Like Salt' ends things with a groovy flourish. Their signing to Heavenly Recordings is a perfect fit, with their self-styled 'post-dance punk' sitting them comfortably at the top of the label's table and helping them become the coolest gang in town.

Pete Martin

LIVE PICKS

Two successive weekends and two very different gigs at Norfolk Street's Upper Chapel, a venue completely new to me. Last weekend it was Roddy Williams performing English song – see online for my review – while last night friend of Now Then, Jim Ghedi, launched his beautiful folk record in the building. Constructed in 1700, the Unitarian church is set back from the street in a secluded courtyard and positioned at a 45-degree angle from its neighbours, encircled by later development, including the chain shops on Fargate.

Designed in a simple Classical Revival style, Upper Chapel was surrounded by open fields before the burgeoning city centre engulfed the small church in the 19th century. Inside, the chapel is unadorned yet welcoming, allowing musicians from a diverse range of genres to create secular magic in the space. Visit if you haven't already. The chapel is set to host events from Music In The Round and Doc/Fest later this year.

LA BELLE ÉPOQUE

9-11 Mar | Various Venues | Individual tickets

A mini-festival celebrating "chamber music and song from France's golden age". Highlights include Debussy's song cycle devoted to Charles Baudelaire, as performed by soprano Louise Alder, and Ravel's 'Tzigane', among other works. At Firth Hall on the Sunday, The Short Straw showcases child-friendly tunes, including Poulenc's surreal 'La Courte Paille' and Prokofiev's 'The Ugly Duckling'.

THE ALTERED HOURS / ZOZO / SUN SIN SUN

Fri 9 Mar | Picture House Social | £7.10

After packing out the Audacious in 2016, Ireland's Altered Hours return for another swirling set of magikal ritual and psychedelic ceremony. Before that, the frenetic energy of the afrobeat-influenced ZoZo and new group Sun Sin Sun (hard to write if you've got a lisp, never mind say).

HELENA HAUFF / ERRORSMITH PEDER MANNERFELT

Fri 9 Mar | Hope Works | £20.20

She's back! Gracing the Sheffield scene with her distinct brand of mind-warping electro for the third time in as many years, the Hamburg don is joined by Berlin producer Errorsmith with a live set. Then there's Swedish selector Peder Mannerfelt, Lo Shea and Duckenfield, and a live show from local algoraver, Yaxu.

THE KINGDOM COME #3

Sat 10 Mar | Walkley Community Centre | £14.30

Part of SheFest 2018, the popular drag king extravaganza returns for a third instalment, with host Luke Warm introducing Zayn Phallic, Sigi Moonlight, Joey Bambino and Richard Von Wild to the stage. It's a cash bar and there will be cake on sale.

MARTIN CARTHY

Sun 11 Mar | Greystones | £16.50

It's no exaggeration to say that Martin Carthy is the godfather of a whole generation of British folkies. Aside from his virtuosic guitar playing, his real talent lies in letting the songs speak for themselves. As an example, check out his haunting take on 'Scarborough Fair'.

SAM MOSS

Fri 16 Mar | Regather | £8

Sam Moss is in love with American folk music, but he isn't afraid to unpick it. See how it works and twist it into new and unique shapes, as on the woozy 'Postman'. Think Bill Callahan with brighter, lighter vocals. Support from Manchester songwriter dbh.

BARANG! WITH SAMEDIA SHEBEEN

Sat 17 Mar | DINA | £6.10

Having made a name with their own venue at the infamous Boomtown Fair, this Edinburgh crew embody the Barang! ethos of global sounds and open minds, mixing club music from each corner of the globe into one infectious whole. As ever, a £13.32 ticket gets you delicious veggie and vegan-friendly food before taking to the dancefloor.

THE HANDSOME FAMILY

Sun 18 Mar | Plug | £19.62

It's an overused expression, but married duo Brett and Rennie Sparks are a genuine cult sensation. It's partly their skewed take on classic country and Americana, but it's undeniable that a large part of their appeal lies buried somewhere in Brett's deep, whisky-barrel voice.

ELLIOT GALVIN TRIO

Wed 21 Mar | Lescar | £7

Exploratory jazz from a trio of UK players all undoubtedly in the ascendancy. Bandleader Galvin is joined by bassist Tom McCredie and drummer Corrie Dick, with an aptly-titled new album, **The Influencing Machine**, out in January. Refusing to bow down to convention, the group have begun experimenting with analogue synths and "self-hacked children's toys" in search of new sounds.

BLANCMANGE

Thu 22 Mar | Academy | £21.95

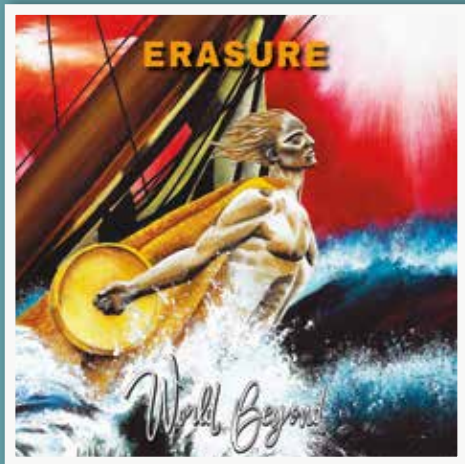
Cited by singer John Grant as a major influence, Blancmange are the real deal, the synthpop band that deserved 80s superstardom over all of that Thatcher-pop rubbish. Now a solo project of singer Neil Arthur and more prolific than ever, they're touring acclaimed new record, **Unfurnished Rooms**.

HOSTED BY SAM GREGORY

RECORD REVIEWS

"WHEN I WAS 18, THE VISION WAS TO MAKE MUSIC THAT DIDN'T EXIST, BECAUSE EVERYTHING ELSE WAS SO UNSATISFACTORY."

MARK E SMITH



ERASURE

World Beyond

Every so often you come across a really special musical collaboration, and the reworking of Erasure's **World Be Gone** with the Brussels-based Echo Collective is one of them.

Following its original release in 2017, Erasure have put a classical twist on this once synth-driven album. The process of giving an already well-established album a new purpose is no easy feat, but **World Beyond** stands as its own entity, offering a new sound palette for fans of the band.

The stripped-back record sees the mighty Echo Collective come into the spotlight, with some heart-wrenching chamber playing. Opening with 'Oh What A World', the string group enhance Andy Bell's unique vocals, a trend continued throughout the record. The simple yet effective orchestrations allow Bell's vocals to sit at the centre of each track, giving the lyrics a new lease of life.

Every track has a reflective theme, and this can certainly be heard through Bell's voice, the immaculate orchestrations and the underlying messages. 'Still It's Not Over' discusses the LGBT rights movement, and the orchestral reinterpretations offer a fresh context and new meaning to the songs and the topics they represent.

World Beyond is a powerful collaboration. All tracks have been handled with the utmost care, making each a small work of art in its own right.

Alex Burns



FRANZ VON

Escapism

Franz Von has a voice and flow fit for hip-hop's golden era, as well as a thorough understanding of the day-to-day struggle that drives the genre. Hearing him for the first time, his Sheffield accent stands out, refreshing in a predominantly American genre. He's a classic MC in style and content, but far from dated.

On 'Energy Waves', Von shows he can fit in with today's more introspective and emotional hip-hop, but the entire release is a diverse bundle of music seamlessly held together by the rapper's consistency.

Throughout the EP, Von focuses strictly on lyricism and delivery, allowing instrumentals and features to do their work. Opener 'Hold On' is the perfect introduction to **Escapism** and its immersion in the rich world of original hip-hop, with Tixxy Bang's hook lifting the track with a vocal like a trip to the past. 'Vision of Paradise' is a weightless slice of optimism, while 'Falling' sounds like an opportunity Von took to enjoy Philippe Clegg's production.

Escapism flies by and it's clear that real care has been put into the work. Clegg's production is vast and it's beyond impressive that Escapism was handled by one producer. Nothing shows this more than 'Nice Trip', one of the most interesting instrumentals presented here, and Von covers one of the most relevant issues in Britain today – homelessness and addiction. It's one of the best Sheffield releases so far this year, a good show of the rapper's capabilities and the city's musical diversity.

Akeem Balogun



THE MAGHREBAN

01DEAS

01DEAS sees Ayman Rostom use his first full-length release as The Maghreban to take his eclectic, bass-heavy sound deeper with the help of a diverse cast of collaborators. The clearest example of this ambition is 'Hi Top Remix', which adds rapper A_F_R_O to a wonky B-side from 2015's self-released **Now Easy EP**. The result is a hip-hop track tight enough to sound purpose-built.

It's no surprise that Rostom has the chops to make this kind of transformation look effortless, as he's also known as the acclaimed hip-hop producer Dr. Zygote. You can, in fact, hear a strand of hip-hop through 01DEAS. The jazzy psychedelia of tracks like 'Crime Jazz' and 'Mr Brown' recalls classic west-coast instrumental jams of the Brainfeeder mould. A fondness for analogue equipment and the accompanying sonic artefacts reinforces this dusty, dreamy aesthetic.

Nonetheless, this is definitely still a Maghreban record. Opening track 'Eddies' sets the scene with a moody UK bass roller, while 'Strings' and 'Broken' are excellent deep house cuts. The soundsystem-influenced bassweight remains throughout and Rostom has succeeded in expanding his sound without sacrificing danceability.

My stand-out moments are the ones that take the aesthetic global: the Cuban rhythms on 'Sham', the afrobeat guitar on 'Mike's Afro', and the powerful performance by Zimbabwean vocalist Rutendo Machiridza on 'Revenge'.

Michael Hobson



TREMBLING BELLS

Dungeness

Hot on the heels of 2016's mini-masterpiece, **Wide Majestic Aire**, Trembling Bells are back with their latest offering, full of merriment, madness and just a little wry humour.

Opener 'Big Nothing' sets the stage for an epic listen of dreamy, trippy nonsense of the good kind. Lavinia Blackwall hops and skips her way through songs with joy and reckless abandon, bringing a lilting, angelic, almost spectral element to Trembling Bells' unique twist on traditional folk. This is especially so on early album number 'Knockin' On The Coffin', with its overtones of death.

As on Wide Majestic Aire's 'The Day Maya Deren Died', founding father Alex Neilson enters the fray on the sublime 'My Father Was A Collapsing Star' and 'This Is How The World Will End', while 'Christ's Entry Into Govan' is an absolute belter, kicking things up a psychedelic notch with its gorgeous closing breakdown. It turns out that all Christ wants is a takeaway.

It's as if you're being sucked into a whirlpool from which there's no escape, and from which you never want to leave. Trembling Bells are ripe for late-night and winter listening, with the cold arms of death making a return on 'Death Knocked At My Door'. Religion and death are constant themes on this album.

Although less immediately listenable than Wide Majestic Aire, **Dungeness** rewards multiple listens, showcasing the band's diversity and willingness to defy convention. On that note, I'm off for a takeaway.

Jordan Ingram



JON BODEN

LOVE AMONG THE RUINS

Even in the diverse and frequently inventive world of contemporary folk music, fiddle player and composer Jon Boden is considered a polymath. After forming a duo with concertina player John Spiers in 1999, Boden found international success with a new concept in folk: a rousing and raucous eleven-strong big band. That group was Bellowhead, who over a 12-year run released five albums and played countless festivals with all the oomph of a stadium rock band.

Since the group parted in 2016, Boden has released three solo records and launched his own folk club at Dungworth, on the border between Sheffield and the Peak District. He's also scored productions by the Royal Shakespeare Company and the BBC, released a song for 365 days in a row in 2010,

made keynote speeches at folk conferences and reworked folk song arrangements by Benjamin Britten for the composer's centenary in 2013.

I talked to Jon about the stark themes on his new album, *Afterglow*, whose cover art features spectacular shots of Sheffield's cityscape.

How's life after Bellowhead?

Well, I'm definitely missing the Bellowhead tours. It was such a privilege to be a part of that side of it – massive venues (in folk terms anyway), tour busses, lots of laughter, lots of booze – the whole deal. I loved it. But creatively it's been very liberating to not be defined by Bellowhead anymore. I'm really proud of

all the music I wrote for Bellowhead, and arranging traditional music will always be a big part of what I do, but I was itching to get back to songwriting and that was not something that was ever going to work in Bellowhead.

Both your recent album *Afterglow* and *Songs From The Floodplain* from a few years back explore a world after the apocalypse. What made you return to this theme?

I'm not actually interested in 'the apocalypse' per se, and I'm not even sure the albums are post-apocalyptic in the conventional, *Mad Max* sense. What I'm completely absorbed by is the idea that the lifestyles of our great-grandchildren might end up being more like the lifestyles of our great grandparents, either because we sort ourselves out and work out how to live sustainably, or because climate change forces that upon us.

It's not a purely dystopian idea, nor is it purely utopian, but I am really drawn to the idea that life might become more simple and more communal. That said, *Afterglow* is actually just a little love story that happens to take place in a regressed, 'post-oil' future setting.

To me, *Afterglow* sounds very optimistic and upbeat throughout. Does this reflect your particular world view?

Well, it varies! I certainly think that we could all be as happy, if not happier, with less convenience and more real human or communal relationships. That makes me think there is a chance we could work out a way of existing sustainably and peacefully as a species. I think we're a very long way off that though, and there's also a pretty strong chance we'll blow it and bring about

rather than when I'm playing an instrument. That said, there are a few songs on *Afterglow* that started with a riff, rather than a lyrical hook. I tend to come up with instrumental ideas when I'm supposed to be practising something else.

In terms of arrangements, I have become very used to arranging in a written form and taking more or less complete arrangements to rehearsal. That's how Bellowhead worked and it's how I worked for *Afterglow*. The only slight difference was that I worked out the bass and drums first, recorded them with Sam and Ben, with some development and changes in rehearsal, and then used those recordings as a basis for writing the strings and brass parts.

With Bellowhead I tended to write all the parts at the same time, which meant it was often quite dense and contrapuntal. Working in stages this time meant I managed to keep the textures a little sparser than Bellowhead, which meant there was more space for guitar overdubs and backing vocals.

What keeps you returning to the work of Benjamin Britten?

The gig at Aldeburgh [30 August at the Snape Proms] this time isn't specifically Britten related, but I am a big fan of his. I'm not much of an opera buff, but *Peter Grimes* and his *Midsummer Night's Dream* are two of my favourite pieces of music. I quite like his folk song settings too, though I'm less keen on how they're sung mostly.

You're heading out on a lengthy tour this year with The Remnant Kings. What can people expect?

We'll be playing the album *Afterglow* in its entirety with the

“I AM REALLY DRAWN TO THE IDEA THAT LIFE MIGHT BECOME MORE SIMPLE AND MORE COMMUNAL”

the implosion of civilisation before we manage to evolve a more sustainable paradigm.

What role does folk culture have in creating this better world?

I think if we can find ways of being happy without consuming so much – in terms of physical consumption, but also consuming entertainment rather than participating – then we will find it easier to accept the changes in lifestyle necessary to our survival as a species. Folk culture is by definition how people kept themselves happy and occupied in the days before we started relying on 'media' to do it for us, so I certainly think the types of folk culture that have survived can help us rediscover that cultural self-reliance. But it is also an historical art form, so I think new folk cultures will emerge too that reflect the present day more directly.

What's your connection to Sheffield?

Fay [Hield] and I moved here in 2005, first to Greystones and then to just outside of Stannington, so I've lived here 12 years now and I can't see myself living anywhere else, really. *Songs From The Floodplain* is very much inspired by walking around the Loxley Valley and looking down over the city. *Afterglow* is about one night in the city itself. I'm really into abandoned and decaying factories and Sheffield has its fair share of those, although less now than ten years ago.

How do you set about writing a song and how does that translate into a full band arrangement?

I'm very lyric-driven as a songwriter, so often a song idea will come to me whilst I'm walking or driving or washing up,

full ten-piece line up. It's a pretty rocky gig I guess, but there are also lots of quieter moments and a fair few traditional songs scattered about. I probably won't be touring the full band for 18 months or so after this, so it's the last chance for a while.

Tell us about the music that excites you at the moment.

I've been listening to a fair amount of Roy Orbison really. My grandmother died recently and she was a big Orbison fan, so that led me into listening to his stuff a bit more. Incredible singer. I've also been listening to the new Arcade Fire album a fair amount. I tend to have early music on around the house most of the time.

You run the Royal Traditions folk club out in Dungworth.

What are you looking forward to this year?

We've got another eight gigs this year. Difficult to pick out one, but I guess the Christmas party with Oxford band, and old friends of mine, Magpie Lane. We've also got Sheffield band The Fates coming for the first time in October, which I'm really looking forward to.

Sam Gregory

***Afterglow*, Jon Boden's new album, is out now via Hudson Records.**

jonboden.com | royaltraditions.co.uk

HEADSUP

CUT SOME CAPERS

When it launched in May 2017, **Cut Some Capers** immediately stood out from the parade of identical new club nights clogging up social media feeds, not least because of its bizarre visuals and beautiful, hand-drawn posters. With a roll call of guests that already includes **DEBONAIR**, **DJ Fett Burger**, **Andy Blake** and **DJ Bus Replacement Service**, I spoke to founder **Jack Scourfield** to find out what exactly what he's up to.

What's the philosophy behind Cut Some Capers?

Well, contrary to the occasional videos I get sent of friends gleefully chopping up capers on a plate in a restaurant, the name's derived from a line in the original 1973 **The Wicker Man** and the imagery of the night is based upon the creepy pagan themes from that film.

The music policy is intended to have a similar level of 'weird'. I aim to book people who have more experimental tastes than just straightforward house and techno. I'm well aware that on

daylight inspection is shaping up to be perfect, with great intimate bunker vibes. This is only our second non-BYOB event and I'm still yet to figure out which format I prefer or, more importantly, what those in attendance prefer. At present I'm leaning towards BYOB, but I'm keen to hear feedback.

What can you tell us about the first birthday in May?

It looks like we'll be returning to the venue that hosted my favourite CSC to date, which I'm very much looking forward to. We've got a couple of great guests as well. Sofay from Subcity Radio in Glasgow is someone I've been hoping to have along for a while, so I'm very pleased she'll be playing the birthday, and Vladimir Ivkovic for me is one of the finest DJs in Europe at the moment. He's a frequent co-conspirator of Lena Willikens and shares her love for really weird, freaky stuff that you have no idea how the hell they've found.

Who would be your dream booking?

I think Andrew Weatherall would probably be the final boss in terms of the sort of DJs we look to book. He's been a big inspiration. Also, anyone who's willing to play a 100% Björk set. I could retire happy after that.

Sam Gregory



facebook.com/cutsomecapersman

paper this could all get quite chin-strokey though, so I try to strip much of the seriousness away, both in terms of the promotion and on the night. I had some promotional fidget spinners made, for example, and for the last event we handed out customised bottles of alcopops.

I'd hope that, for those who come along, it feels almost as much like a house party as a club night, which is partly the thinking behind using intimate venues and only announcing the location on the day. They're quite often BYOB, too. I think the CSC philosophy could probably be boiled down to 'small, secretive and slightly silly'.

Tell us about your next night.

Our next outing's on 23 March, with **Elena Colombi** from **NTS** headlining. I can't think of many people who epitomise our musical outlook more than she does. We've tried to book her for several of our previous parties but she's always deservedly been busy playing various festivals and clubs abroad. Her tastes tend to mix industrial, post-punk, EBM and synth-wave with techno and acid, and her radio shows have been very influential on our whole ethos.

We'll be taking to another new space for us, which upon

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KING NO ONE

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FILMREEL

OUR CULTURES: CINEMA & COMMUNITY

Sheffield is awash with venues and organisations presenting films in and for the community – from occasional screenings of local productions at Café #9 to Q&A events at the Showroom, from one-off events to regular monthly screenings courtesy of groups like Sharrow Reels and Crookes Community Cinema (showing **The Lion King** on 4 March).

Sheffield innovators The Magic Lantern Film Club and Handmade Cinema show only a handful of films each year, but offer bold, interactive and often immersive events. Comparative newcomers, Reel Steel Cinema provide reviews as well as screenings, while Rare Giants showcase culturally significant films that have “benefited from restoration and/or preservation”.

It’s not easy to run community cinema, nor is it cheap. Regather Works frequently screens films with social significance, often alongside community discussion (like last month’s film, **In Our Hands**, and 15 March’s **Resilience**), charging fairly mainstream ticket prices. Non-profits such as Andro & Eve run on a similar basis, in their case showcasing films that celebrate queer culture. Sharrow Reels, Crookes Community Cinema and others including Reel Femme (screening **Venus** at DINA on 6 March) provide low-cost screenings, while Café #9, Showroom Shorts, Rare Giants and Our Cultures generally run free events.

Our Cultures is a Burngreave initiative working to stimulate and encourage “cultural dialogues, mutual understanding, social inclusion and social integration among the majority and minority ethnic communities” of Sheffield, including via visual culture. As part of its monthly film programming, the group recently showed **A Whisper to a Roar** (Ben Moses, 2012), about democracy activists in five different countries. In March, Our Cultures will explore Mali’s culture, on 6 March screening **Mali Blues** (Lutz Gregor, 2016). Go along to discover how Mali’s musicians responded to the music ban imposed by radical Islamist forces that took over northern Mali in 2012–2013, and explore further the windows offered into different cultures and different ways of thinking so often made available through community cinema.

Samantha Holland
ourcultures.org

PHANTOM THREAD

From real-life scandals to peak TV moving away from the trope of the white man’s burden, it seems pop culture is waking up to the lie of the difficult man, that insufferable arse whose transgressions are nonetheless excused on the grounds of his genius. It turns out they’re not so easily excused. It’s a defence that’s rolled out for everyone from Don Draper to Pablo Picasso.

In **Phantom Thread**, that genius-arse is Reynolds Woodcock (Daniel Day-Lewis, in purportedly his final ever acting role), a fussy haute couture fashion designer living and working in 1950s London. The challenge to his less appealing traits comes in the form of Alma (Vicky Krieps), a young woman he meets on a seaside holiday.

Reynolds is as exacting when it comes to his work as he is with his appearance, his never-strayed-from daily routine, and his breakfast. He is extremely particular about the latter, the setting for the disposal of a succession of lovers, usually with the help of

“ PHANTOM THREAD HAS THE ABILITY TO SURPRISE AND SHOCK”

his sister, business partner and co-conspirator Cyril (a wonderfully, quietly venomous Lesley Manville). That is, until he meets Alma, who is impressed by Reynolds, but not dazzled into submission.

Instead, Alma provides the first real challenge to his extreme pedantry that he’s ever faced. She’s as strong-willed as he is, even when she’s being seduced by the beauty of his dresses.

Writer-director Paul Thomas Anderson’s eighth film is mostly a two-hander between the combative couple, their courtship resembling variously that of **Brief Encounter**’s Laura and Alec, Jane Eyre and Mr Rochester, and the tangled creator-muse relationship in Powell and Pressburger’s **Red Shoes**.

Even bearing in mind those clear forebears, Phantom Thread has the ability to surprise and shock. Yet throughout its ups and downs, it remains a love story, if an unconventional one, helped along by a swooningly romantic score from Radiohead’s Johnny Greenwood, who also provided the soundtrack to Anderson’s **There Will Be Blood** and **The Master**, and some gorgeously sun-kissed visuals.

Tom Baker



Phantom Thread (2017)

FILM LISTINGS

HOSTED BY STEPHEN CHASE

THE COLOUR OF POMEGRANATES

DIR. SERGEI PARAJANOV, 1969

Mon 5 Mar | 6:30pm | The Void, Sheffield Hallam | Free

Rare Giants present a rare screening of Sergei Parajanov’s strange, near psychedelic take on Armenian folk traditions. This is a new 4K restoration of a film widely regarded as one of the most visually arresting in film history. raregiants.com

I AM NOT A WITCH

DIR. RUNGANO NYONI, 2017

Sun 11 Mar | 3:30pm (hard-of-hearing) and 7:30pm
Nelson Mandela Auditorium, SU | £3/£1.50

A young girl in Zambia is placed on trial, accused of witchcraft for an insignificant incident, sparking wider intrigue across the country. A dramatic satire on western attitudes to Africa as much as it is a commentary on gender discrimination, with a commanding central performance. filmunit.org.uk

JAPANESE GIRLS NEVER DIE

DIR. DAIGO MATSUI, 2016

Tue 6 Mar | 6:15pm | Showroom Cinema | £8.80/£6.60

A twisting, anarchic, experimental mystery thriller spinning out in several directions at once from the disappearance of a young woman whose missing person poster becomes the focal point for a series of odd, often violent events. showroomworkstation.org.uk

ISLE OF DOGS

DIR. WES ANDERSON, 2018

UK national release 30 March (TBC)

Japan. The future. Dogs have been banished due to an outbreak of ‘canine flu’. A boy sets out in search of his dog, assisted by five plucky dogs from the island. Voiced by an all-star cast, including Bryan Cranston, Koyu Rankin, Greta Gerwig and Edward Norton.



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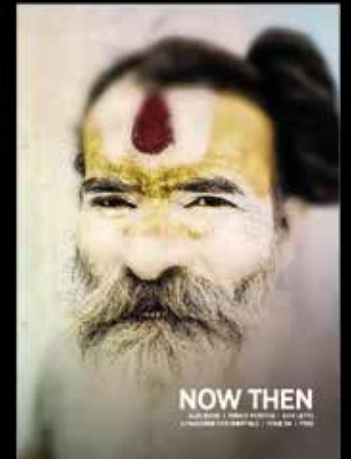
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EYEEYE

112 Devonshire Street, S3 7SF
eyeyesheffield.co.uk

Being great fans of independent traders of all creeds, we love seeing previously corporate-dominated sectors get a splash of much-needed passion and personality, which is why we were so pleased to see independent eyewear and eyecare specialist EYEEYE crop up in Sheffield recently.

Based in the heart of the city, EYEEYE offers ethical, handpicked products and in-depth eye tests. Their frames are chosen on the basis of both beauty and eco credentials, including Sea2see frames made from fishing nets and plastic ropes recovered from the sea, alongside plant-based, recycled and wooden frames. The local supply chain is really important to them too, so their frames are glazed locally, just off Eccy Road.

Based on his 25+ years of experience, founding optometrist Karl Hallam believes many people in the UK are getting sub-par eye exams. Karl is passionate about giving customers the most comfortable experience possible and spends an hour with each, as opposed to the industry-standard 20 minutes. There's no hard sell here - just friendly, expert advice. The shop is also bike and dog-friendly.

EYEEYE's core 'no logo' range offers good value at £150 for single vision and £250 for multifocal glasses, while their independent collection comes in at only £50 more. Prices are also all-in-one, with no sneaky, last-minute add-ons.

EYEEYE are also hosting an in-store event as part of our Festival of Debate in June, so stay tuned for more info on that in good time.



Photo by Dave Stapleton

JAZZ AT THE LESCAR

Every Wednesday at the Lescar
jazzatthelascar.com

Jazz can be intimidating. What if you don't 'get' it? What if you have to pretend you do out of embarrassment? For so many people, for whatever reason, jazz just doesn't feel accessible, a charge that the genre finds itself answering to all the time, and one which isn't entirely without merit.

Jazz at the Lescar, programmed and hosted by Jez and Hannah and falling under the Sheffield Jazz banner, has been tackling these stereotypes head on for years with regular, accessible and diverse line-ups of pioneering homegrown and global jazz music.

Without a doubt the best weekly jazz night in the city, Jazz at the Lescar manages to be intimate and friendly without feeling cliquey, and the standard of musicianship, drawn from Sheffield as well as further afield, is often jaw-dropping. These are national and international touring artists at the top of their game, playing to a room of fewer than 100 people and often bringing influences from hip hop, electronica, rock, classical and folk.

This month sees visits from guitarist Jamie Taylor (7 March), who has worked with the likes of Richard Hawley and members of Cinematic Orchestra, groovy and melodic saxophonist Phil Meadows (14 March), and the Elliot Galvin Trio (21 March, pictured), bringing with them analogue synths, organs and children's toys found in charity shops.

If you fancy something different, give it a try. £7 for almost two hours of entertainment ain't half bad.

ZERO WASTE MARKET

Thurs 15 March, 2-6pm
Sheffield Students' Union



Established as a society of four friends back in early 2017, Sheffield Market Society set out their stall with a noble manifesto, namely to: promote more environmentally-conscious grocery shopping; to encourage cooking from scratch by making fresh, local produce more accessible and affordable by facilitating the sharing of recipes; to foster positive relationships between buyers and local producers; and to support local independent producers by expanding and diversifying their customer base, as well as supporting university societies.

Having run several markets throughout 2017, the Sheffield Market Society team have fostered friendships with several local producers, gaining invaluable insight and knowledge from them all. This month sees them host the Zero Waste Market, an event geared towards raising awareness about the need to reduce waste, and the simple, everyday methods we can employ in order to do so.

Noble indeed. Get in touch to get involved.

THERAPY ROOM SHEFFIELD

4 Priory Road, S7 1LW
therapyroomsheffield.co.uk



Sometimes it feels like the world is set up to stress us out. Whether it's a pressing deadline, social anxiety or constant social media notifications vying for brain space, it can be hard to carve out time for yourself, and this can have a knock-on effect on sleep, relaxation and recuperation. A 'sleep when I'm dead' philosophy can be really damaging, both mentally and physically.

Therapy Room Sheffield could help you. An oasis of calm in Nether Edge, it is inhabited by professional massage specialists of all persuasions. Headed up by Eva Weltermann, the international team focuses on client-centred therapies, offering many kinds of massage, from sports and remedial massage to Thai yoga massage and almost everything in between.

Consultations at the Therapy Room are free and the team have also kindly offered £10 off first treatments to Now Then readers until the end of April. They are running an open weekend on 14-15 April, so if you're curious about what they do and want to learn more, pop along.

SHEFEST

5-11 March
shefest.org.uk



Coinciding with International Women's Day on 8 March, SheFest exists to celebrate and promote gender equality and develop networks for self-defining women within the city. Here are some picks of this year's programme.

On 6 March, Sheffield City Walking Tours will host a Women's History Walking Tour (Winter Gardens, 2pm, £5), taking in some key locations which have shaped the social history of the present day, while later that evening Reel Femme will screen **Venus**, a documentary exploring female sexuality and desire (DINA, 7pm, £3). On 9 March, Chella Quint delivers her period comedy show, **Adventures in Menstruating** (DINA, 7:30pm, £6), and on 10 March, Forked Theatre presents **Motherlogues**, a verbatim theatre show exploring motherhood (Theatre Deli, 7:30pm, £9).

Closing the festival on 11 March will be a showcase of superb female musicianship, including the single launch of the first instalment of FIONA's **Songs of Experience** musical project. Pick up a brochure to find out more.

ST LUKE'S LOTTERY

stlukeslotterysheffield.org.uk



Last month we told you about the vital work St Luke's Hospice does to provide care for thousands of adults across Sheffield with a terminal illness, and how you could get involved in many of its fundraising opportunities throughout the year. What we didn't mention is that the care of one in nine of St Luke's patients is funded by its lottery.

St Luke's Lottery is a membership game which you join by paying in advance via direct debit, card or cheque. You're then entered into their draw every Friday of the year, starting at £1 a pop.

There are 102 guaranteed prizes - a £1,000 first prize, a £100 second prize, and £5 for 100 winners - as well as a rollover jackpot starting at £375, but potentially reaching £15,000. The odds are much higher than other lotteries, with a third of all players winning a prize each year.

Give something to this worthy cause and you never know - you might get something back.



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MANIFESTO EVENTS, S1
PINT OF SCIENCE, S1
SHOWROOM CINEMA, S1
ZERO WASTE MARKET, S1
FILM UNIT, S1
LEADMILL, S1
CITY HALL, S1
CORPORATION, S1
SHEFFIELD STUDENTS' UNION, S1
YELLOW ARCH STUDIOS, S3
ABBEYDALE PICTURE HOUSE, S7
TICKETS FOR GOOD, S7
TAPTON HALL, S10

RESTAURANTS, CAFES & TAKEAWAYS

FOUNDRY COFFEE, S1
CUBANA TAPAS BAR, S1
BUTCHER & CATCH, S10
TWO STEPS FISHERIES, S11
OTTO'S RESTAURANT, S11
STREET FOOD CHEF, S11
PORTER PIZZA, S11
MADE BY JONTY, S11
POM KITCHEN, S11

SUPPORT PASSION, CHARACTER & UNIQUENESS

BUY LOCAL

WITH SHEFFIELD'S INDEPENDENT TRADERS

STUDIOS, GALLERIES, WORKSPACES & SERVICES

EYEYE, S1
UNION ST, S1
YELLOW ARCH STUDIOS, S3
EVOLUTION PRINT, S4
CADS, S7
STREET ART TATTOOS, S10
MONTH OF SUNDAYS, S11

PUBS, BARS & BREWERIES

DEVONSHIRE CAT, S1
RED DEER, S1
RUTLAND ARMS, S1
TREEHOUSE BOARD GAME CAFE, S2
SHAKESPEARES, S3
ABBEYDALE BREWERY, S7
THE RISING SUN, S10

SHOPPING

SHEFFIELD BID, S1
PORTER BOOKSHOP, S11
SOLO GALLERY, S11
FRONT RUNNER, S11
ATI MIELE, S11

FOOD & DRINK

LOCKSLEY DISTILLING CO, S2
REGATHER, S2
BEANIES, S10
JH MANN FISHMONGERS, S11
RONEYS BUTCHERS, S11
PORTER BROOK DELI, S11
STARMORE BOSS, S11
SEVEN HILLS BAKERY, S11

NOW THEN.

**PLEASE MENTION NOW THEN WHEN VISITING OUR TRADERS.
THANKS FOR READING.**